



Rembrandt etchings

from the original plates

goldmark

Price £10

Rembrandt Etchings





Rembrandt *Etchings*

from the original plates

H.L. Basan edition

1807/8



goldmark MMXII

front cover:

1. Rembrandt in Velvet Cap and Plume, £7500

half title:

2. Head of Saskia and Others, £5000

inside back cover:

77. Rembrandt in Flat Cap and Embroidered Dress, £5000

back cover:

78. Rembrandt Drawing at a Window, £3500



3. The Persian, £3000



4. Rembrandt in Cap and Scarf, Dark Face, £7500



5. Rembrandt and his Wife Saskia, £7500



6. Old Bearded Man in a High Fur Cap, £2950

Rembrandt

Of the old etchers, Rembrandt, as all acknowledge, is the sovereign prince.

P.G. Hamerton (1866); Art scholar and author of *Etchers and Etchings*¹

Born in Leiden in 1606, Rembrandt was to become the most important artist of the Dutch Golden Age and, as summed up by Gombrich in *The Story of Art*, 'one of the greatest painters who ever lived'. But it is also Rembrandt's unparalleled skills and achievements as an etcher that has made him a continuous source of inspiration to scholars and collectors alike, as well as a profound influence on many later artists, including Francisco de Goya, James McNeill Whistler and Pablo Picasso.

The technical mastery and inventiveness with which Rembrandt made his 300 or so etchings was already recognised in his lifetime and his prints were widely sought after. The very fact that his graphic work could be reproduced meant that it was his etchings, rather than his drawings or paintings, which led to his international reputation at the time. Baldinucci, the famous Florentine biographer, praised Rembrandt's 'highly bizarre technique, which he invented for etching and which was his alone, being neither used by others or seen elsewhere'.²

In spite of his artistic success, Rembrandt was forced to declare bankruptcy in 1656 and his house and possessions were put under auction. Fortunately, Rembrandt's copper etching plates were not amongst the items sold, and for a while their whereabouts were unknown. After Rembrandt's death in 1669, the first record of the plates appeared in an inventory of his estate created by his friend,

the print dealer Clement de Jonghe. The plates then passed through several hands but it wasn't until the latter half of the 18th century that the first significant posthumous impressions of the existing copperplates were made. This was under the ownership of Parisian dealer Claude Henri Watelet, who was a very skilled etcher himself and was apparently the first to rework some of the plates.

It was in 1786 that the Parisian printer and publisher Pierre-Francois Basan acquired around 80 etching plates by Rembrandt from the estate Watelet. The so-called Basan Recueil was first published in 1789 and constituted a landmark not only in the history of Rembrandt scholarship, but also in the development of the academic study of art. For the first time a volume containing an overview of Rembrandt's work printed from his own plates was available to the collecting public. It was, in many respects, the first illustrated catalogue of an artist's work.

After Basan died in 1797, his son, Henri Louis Basan, inherited the plates and published further collections of Rembrandt etchings in 1807/8. The H.L. Basan edition seldom appears for sale and we are truly delighted to have acquired this collection of 78 etchings.

¹ P.G. Hamerton, 'Etching', *The Art Journal*, 1866, p294

² Filippo Baldinucci, 'Commencement and progress of the art of copper engraving, with the lives of the most excellent masters of the same profession', 1686



7. Beggar with a Wooden Leg, £2750



8. Man in Cloak and Fur Cap Leaning Against Bank, £2750



9. Christ and the Woman of Samaria Among Ruins, £3950

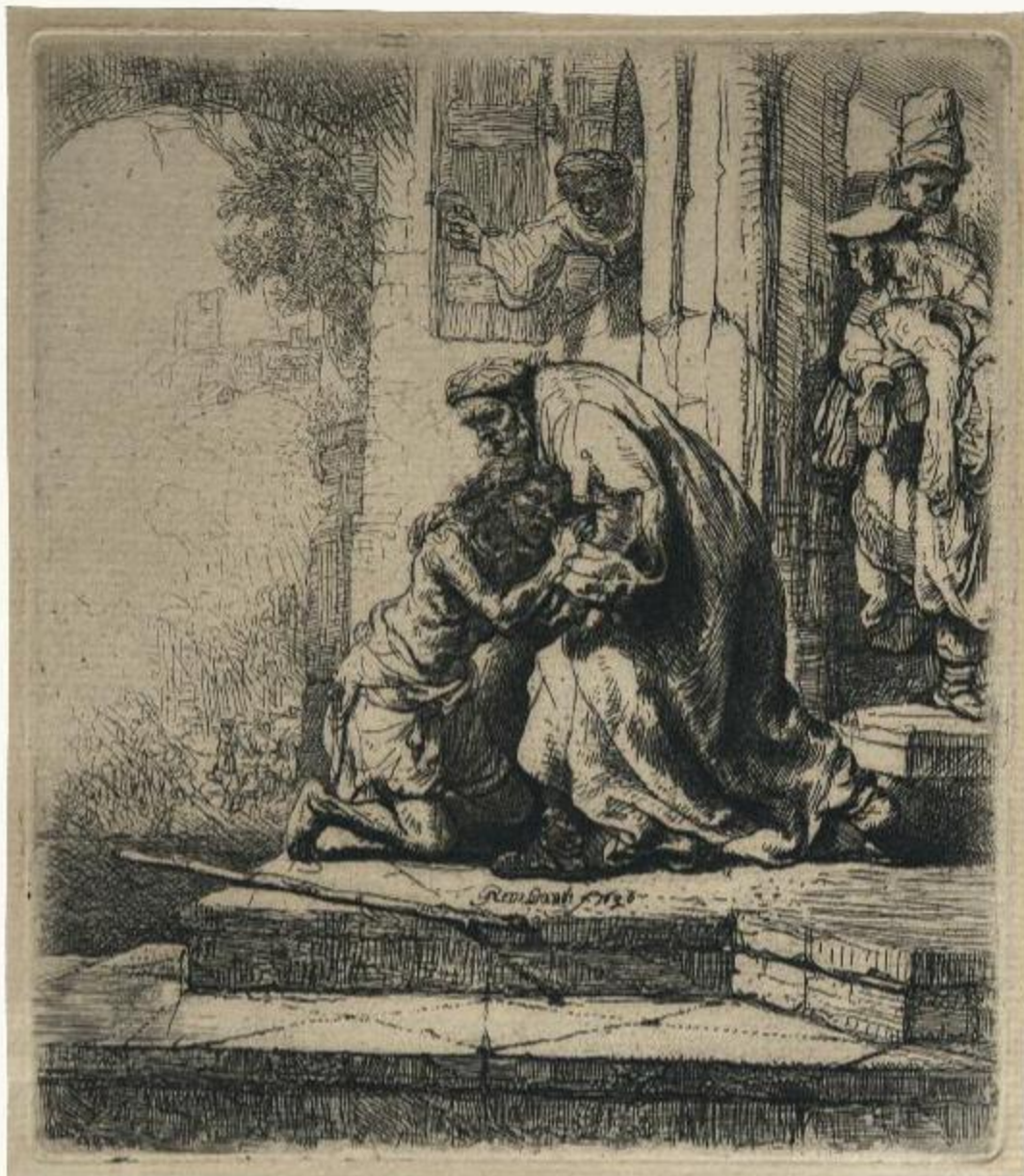


10. Abraham Caressing Isaac, £4500



11. The Descent from the Cross: The Second Plate, £10,000

[Click here to view our Rembrandt films >](#)



12. The Return of the Prodigal Son, £6000



13. Man in a High Cap, £3000



14. Joseph and Potiphar's Wife, £5000



15. St. Jerome Kneeling in Prayer, £2500



16. The Stoning of St. Stephen, £1950



17. Joseph Telling his Dreams, £4000



18. Old Beggar Woman with Gourd, £1950



19. Man Drawing from a Cast, £1750



20. Rembrandt's Mother with Hands on Chest, £2500



21. The Crucifixion, £3000



22. The Tribute Money, £2750



23. Woman Bathing her Feet at a Brook, £5000



24. The Strolling Musicians, £4950



25. Landscape with a Cow Drinking, £3500



26. Christ Disputing with Doctors, £2500



27. Lieven van Coppenol: The Large Plate, £3500



28. Three Oriental Figures, £3500



29. Jan Uytenbogaert, Armenian Preacher, £4000



30. Jews in the Synagogue, £4000



31. The Angel Appearing to the Shepherds, £6500



32. The Adoration of the Shepherds: with a Lamp, £3750



33. Beheading of John the Baptist, £2000



34. The Angel Departing from Tobit's Family, £4000



35. The Death of the Virgin, £5000



36. Beggar Man and Woman Conversing, £1750



37. Peasant in High Cap, Leaning on a Stick, £2750



38. The Schoolmaster, £1500



39. The Baptism of the Eunuch, £3750



40. Nude Man Seated on Ground, £3500



41. St. Jerome in a Dark Chamber, £2500



42. The Circumcision in the Stable, £3000



43. The Rising of Lazarus (Small Plate), £4000



44. Nude Man Standing, Another Seated, £3000



45. The Bathers, £1750



46. The Goldsmith, £2500



47. Beggars Receiving Alms at a Door, £4950



48. Three Heads of Woman, One Asleep, £3750



49. Clement de Jonghe, £3750



50. The Artist Drawing from a Model, £2000



51. Peasant Family on the Tramp, £2500



52 Jakob Thomasz Haringh (The Young Haring), £1950



53. The Rest on the Hight: A Night Piece, £1750



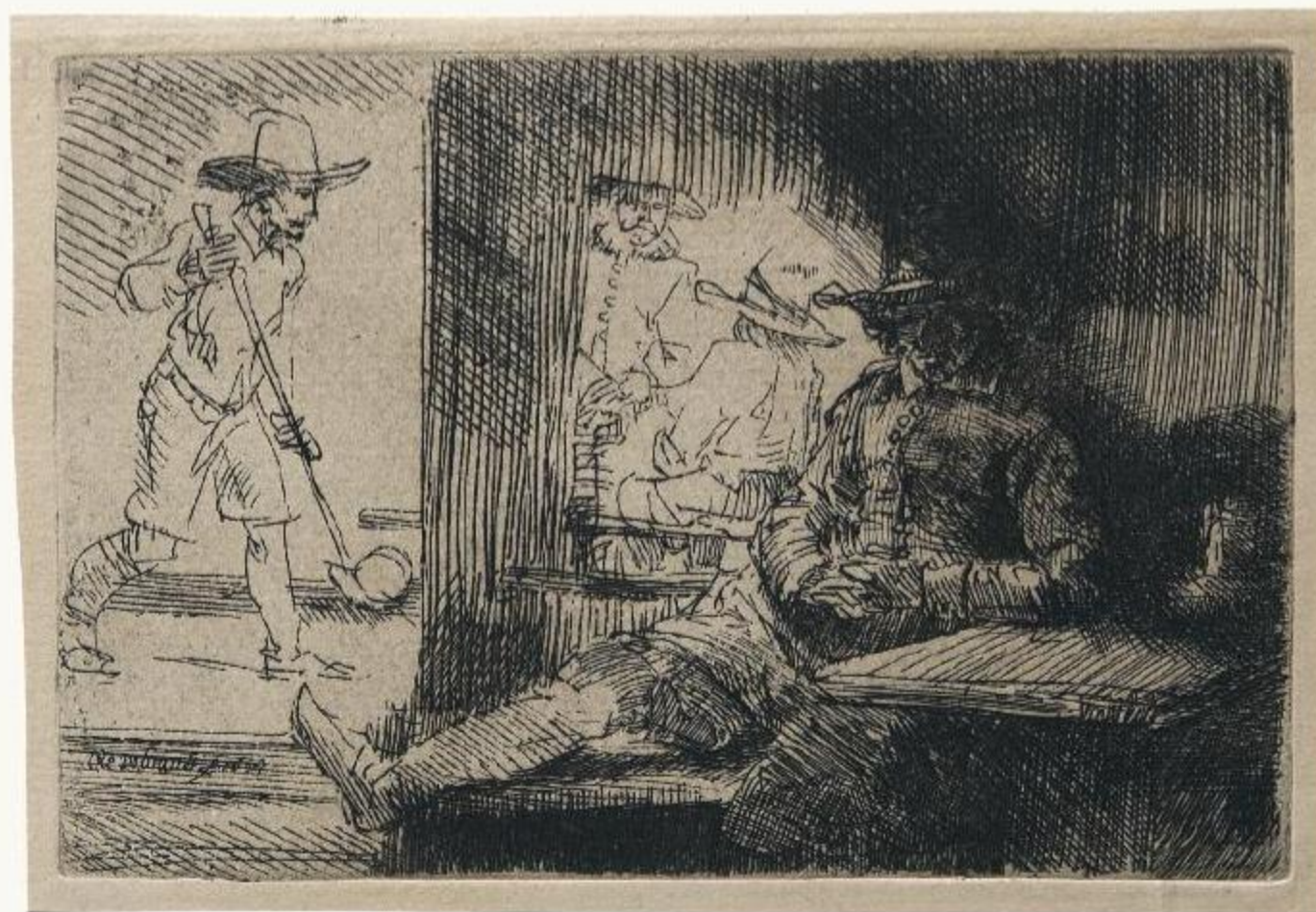
54. The Star of the Kings: A Night Piece, £1750



55. David in Prayer, £3500



56. The Flight into Egypt: A Night Piece, £2000



57. The Golf Player, £4500



58. Beggar Woman Leaning on Stick, £2500

59. The Virgin and Child
with the Snake, £3500



60. Christ Seated Disputing
with the Doctors, £3000

61. The Flight into Egypt:
Crossing a Brook, £3000





62. Negress Lying Down, £4000

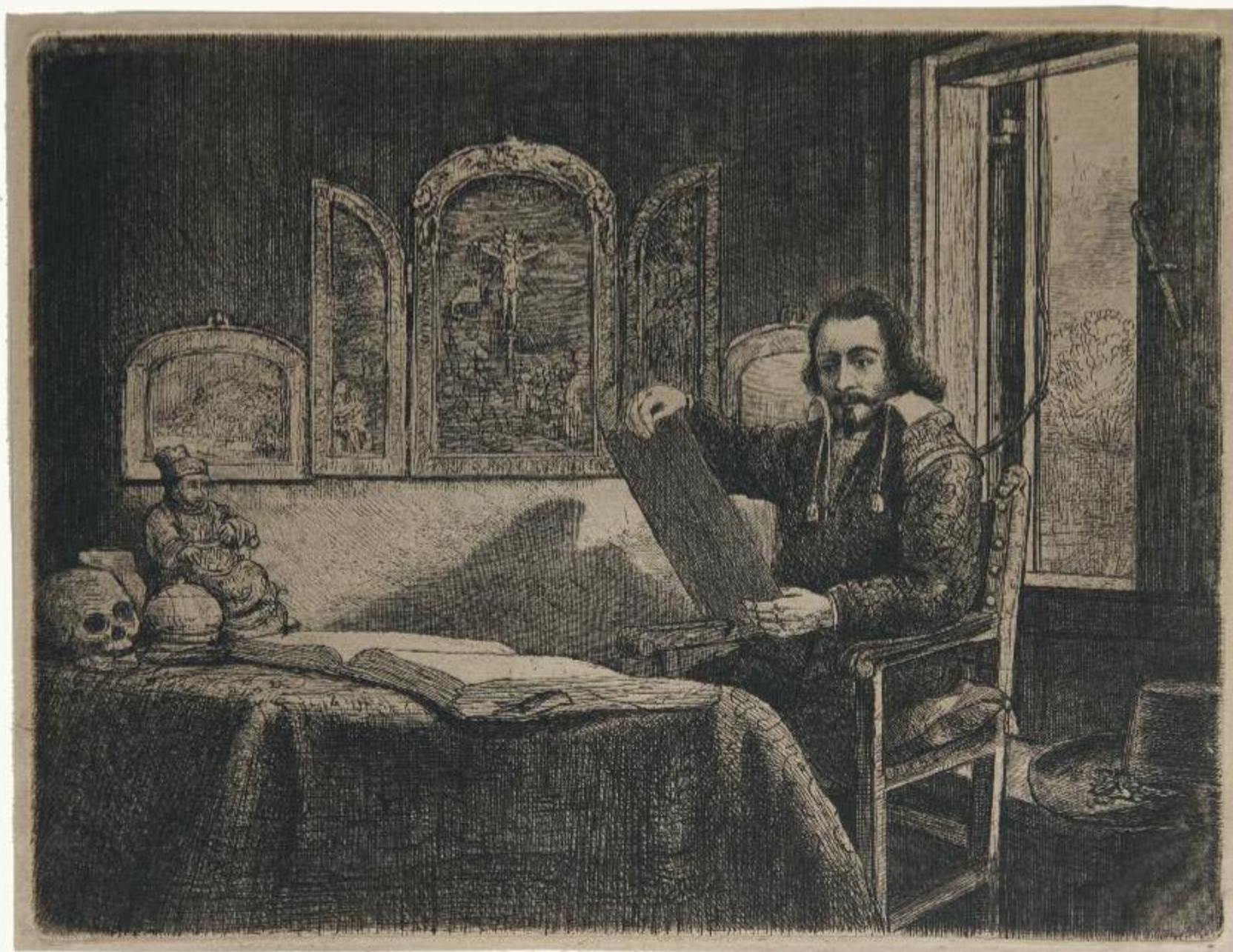


63. Faust, £5000

[Click here to view our Rembrandt films >](#)



64. Christ and the Woman of Samaria: Arched, £4000



65. Abraham Francen, Art Dealer, £4000



66. Abraham and Isaac, £4500



67. Christ Driving Money Changers Away, £5000



68. Christ at Emmaus: The Large Plate, £5000



69. Jan Lutma, Goldsmith, £4000



70. Jan Asselyn, Painter (Crabbetje), £3000



71. The Descent from the Cross: by Torchlight, £3500



72. The Pancake Woman, £2750



73. The Card Player, £3500



74. The Adoration of the Shepherds: A Night Piece, £2750



75. Peter and John at the Gate of the Temple, £5000

Catalogue

- 1 Rembrandt in Velvet Cap and Plume
1638, 13.3 x 10.4 cm, signature in plate,
BB38 - B (III) (B 20), State III
- 2 Head of Saskia and Others
1636, 15.0 x 12.4 cm, signature in plate,
BB36 - B (B 365), State I
- 3 The Persian
1632, 10.8 x 7.8 cm, signature in plate,
BB32 - A (B 152), State I
- 4 Rembrandt in Cap and Scarf, Dark Face
1633, 13.2 x 10.4 cm, signature in plate,
BB33 - G (II) (B 17), State III
- 5 Rembrandt and his Wife Saskia
1636, 10.4 x 9.4 cm, signature in plate,
BB36 - A (III) (B 18), State III
- 6 Old Bearded Man in a High Fur Cap
assumed date 1635, 11.2 x 10.4 cm, signature in plate,
BB35 - 3 (B 290), State I
- 7 Beggar with a Wooden Leg
assumed date 1630, 11.2 x 6.6 cm,
BB30 - 4 (II) (B 179), State II
- 8 Man in Cloak and Fur Cap Leaning Against Bank
assumed date 1630, 11.2 x 8.0 cm, signature in plate,
BB30 - 6 (III) (B 151), State III
- 9 Christ and the Woman of Samaria Among Ruins
1634, 12.2 x 10.5 cm, signature in plate,
BB34 - L (II) (B 70), State II
- 10 Abraham Caressing Isaac
assumed date 1637, 11.6 x 9.0 cm, signature in plate,
BB37 - 2 (II) (B 33), State II
- 11 The Descent from the Cross: The Second Plate
1633, 52.5 x 40.3 cm, signature in plate,
BB33 - C (V) (B 81/2), State V
- 12 The Return of the Prodigal Son
1636, 15.6 x 13.6 cm, signature in plate,
BB36 - D (B 91), State I
- 13 Man in a High Cap
1630, 10.2 x 8.4 cm, signature in plate,
BB30 - F (II) (B 321), State II
- 14 Joseph and Potiphar's Wife
1634, 9.3 x 11.5 cm, signature in plate,
BB34 - G (II) (B 39), State II
- 15 St. Jerome Kneeling in Prayer
1635, 10.5 x 12.8 cm,
BB35 - H (B 102), State I
- 16 The Stoning of St. Stephen
1635, 9.4 x 8.5 cm, signature in plate,
BB35 - A (II) (B 97), State II
- 17 Joseph Telling his Dreams
1638, 11.0 x 8.3 cm,
BB38 - E (IV) (B 37), State IV
- 18 Old Beggar Woman with Gourd
assumed date 1630, 10.3 x 4.7 cm,
BB30 - 16 (II) (B 168), State II
- 19 Man Drawing From a Cast
assumed date 1641, 9.4 x 6.4 cm, signature in plate,
BB41 - 4 (III) (B 130), State III
- 20 Rembrandt's Mother with Hands on Chest
1631, 9.3 x 6.6 cm, signature in plate,
BB31 G (B 349), State IV
- 21 The Crucifixion
assumed date 1635, 9.5 x 6.7 cm,
BB35 - I (B 80), State I
- 22 The Tribute Money
assumed date 1635, 7.8 x 10.3 cm,
BB35 - 2 (II) (B 68), State II
- 23 Woman Bathing her Feet at a Brook
1658, 16.0 x 8.0 cm,
BB58 - D (B 200), State I
- 24 The Strolling Musicians
assumed date 1635, 14.2 x 11.6 cm,
BB35 - 8 (II) (B 119), State II
- 25 Landscape with a Cow Drinking
assumed date 1650, 10.2 x 12.8 cm,
BB50 - I (III) (B 237), State III
- 26 Christ Disputing with Doctors
1630, 8.8 x 6.6 cm,
BB30 - D (III) (B 66), State III
- 27 Lieven van Coppenol: The Large Plate.
1658, 15.7 x 13.2 cm,
BB58 - F (VI) (B 283), State VI
- 28 Three Oriental Figures
1641, 14.4 x 11.2 cm, signature in plate,
BB41 - F (II) (B 118), State II
- 29 Jan Uytenbogaert, Armenian Preacher
1635, 22.4 x 18.8 cm, signature in plate,
BB35 - D (VI) (B 279), State VI
- 30 Jews in the Synagogue
1648, 7.2 x 13.0 cm,
BB48 - D (III) (B 126), State III
- 31 The Angel Appearing to the Shepherds
1634, 26.2 x 21.8 cm,
BB34 - J (III) (B 44), State III
- 32 The Adoration of the Shepherds: with a Lamp
assumed date 1654, 10.5 x 12.8 cm, signature in plate,
BB54 - I (II) (B 45), State II
- 33 Beheading of John the Baptist
1640, 12.5 x 10.2 cm, signature in plate,
BB40 - B (III) (B 92), State III
- 34 The Angel Departing from Tobit's Family
1641, 10.3 x 15.2 cm, signature in plate,
BB41 - G (VI) (B 43), State VI
- 35 The Death of the Virgin
1639, 41.0 x 31.0 cm, signature in plate,
BB39 - A (B 99), State IV
- 36 Beggar Man and Woman Conversing
1630, 7.8 x 6.5 cm, signature in plate,
BB30 - A (B 164), State I
- 37 Peasant in High Cap, Leaning on a Stick
1639, 8.2 x 4.3 cm, signature in plate,
BB39 - B (B 133), State I
- 38 The Schoolmaster
1641, 9.4 x 6.1 cm,
BB41 - N (128), State II
- 39 The Baptism of the Eunuch
1641, 18.3 x 21.2 cm, signature in plate,
BB41 - E (B 98), State II
- 40 Nude Man Seated on Ground
1646, 9.8 x 16.6 cm, signature in plate,
BB46 - C (B 196), State II

- 41 St. Jerome in a Dark Chamber
1642, 15.0 x 17.3 cm, signature in plate,
BB42 - E-(II) (B 105), State II
- 42 The Circumcision in the Stable
1654, 9.5 x 14.4 cm, signature in plate,
BB54 - B (B 48), State II
- 43 The Rising of Lazarus (Small Plate)
1642, 15.0 x 11.3 cm, signature in plate,
BB42 - B (B 72), State II
- 44 Nude Man Standing, Another Seated
assumed date 1646, 19.4 x 12.7 cm,
BB46 - I (IV) (B 194), State IV
- 45 The Bathers
1651, 10.8 x 13.4 cm, signature in plate,
BB51 - B (B 195), State II
- 46 The Goldsmith
1655, 7.7 x 5.5 cm,
BB55 - D (B 123), State II
- 47 Beggars Receiving Alms at a Door
1648, 16.6 x 12.9 cm, signature in plate,
BB48 - C (III) (B 176), State III
- 48 Three Heads of Woman, One Asleep
1637, 14.2 x 9.5 cm, signature in plate,
BB37 - D (B 368), State I
- 49 Clement de Jonghe
1651, 20.5 x 16.2 cm, signature in plate,
BB51 - C (VI) (B 272), State VI
- 50 The Artist Drawing from a Model
assumed date 1647, 22.9 x 18.2 cm,
BB47 - 2 (II) (B 192), State II
- 51 Peasant Family on the Tramp
assumed date 1652, 11.4 x 9.3 cm,
B52 - 3 (II) (B 131), State II
- 52 Jakob Thomasz Haringh (The Young Haring)
1655, 11.7 x 10.3 cm,
BB55 - E (V) (B 275), State V
- 53 The Rest on the Flight: A Night Piece
assumed date 1644, 9.2 x 6.0 cm,
BB44 - 2 (IV) (B 57), State IV
- 54 The Star of the Kings: A Night Piece
assumed date 1651, 9.4 x 14.4 cm,
BB51 - I (II) (B 113), State II
- 55 David in Prayer
1652, 14.3 x 9.3 cm,
BB52 - C (B 41), State III
- 56 The Flight into Egypt: A Night Piece
1651, 12.6 x 10.8 cm,
BB51 - E (V) (B 53), State V
- 57 The Golf Player
1654, 9.6 x 14.3 cm, signature in plate,
BB54 - A (B 125), State II
- 58 Beggar Woman Leaning on Stick
1646, 8.1 x 6.4 cm, signature in plate,
BB46 - A (II) (B 170), State II
- 59 The Virgin and Child with the Snake
1654, 9.5 x 14.2 cm, signature in plate,
BB54 - C (B 63), State II
- 60 Christ Seated Disputing with the Doctors
1654, 9.4 x 14.2 cm, signature in plate,
BB54 - E (B 64), State I

- 61 The Flight into Egypt: Crossing a Brook
1654, 9.4 x 14.4 cm, signature in plate,
BB54 - D (B 55), State I
- 62 Negress Lying Down
1658, 8.1 x 15.8 cm, signature in plate,
BB58 - E (B 205), State III
- 63 Faust
assumed date 1652, 20.8 x 16.1 cm,
BB52 - 4 (B 270), State IV
- 64 Christ and the Woman of Samaria: Arched
1657, 12.4 x 16.0 cm,
BB57 - B (B 70), State III
- 65 Abraham Francen, Art Dealer
assumed date 1657, 15.8 x 20.8 cm,
BB57 - 2 (X) (B 273), State X
- 66 Abraham and Isaac
1645, 15.9 x 13.0 cm, signature in plate,
BB45 - D (B 34), State II
- 67 Christ Driving Money Changers Away
1635, 13.7 x 17.0 cm, signature in plate,
BB35 - B (III) (B 69), State III
- 68 Christ at Emmaus: The Large Plate.
1654, 20.9 x 16.0 cm, signature in plate,
BB54 - H (B 87), State III
- 69 Jan Lutma, Goldsmith
1656, 19.7 x 15.0 cm, signature in plate,
BB56 - C (III) (B 276), State III
- 70 Jan Asselyn, Painter (Crabbetje)
assumed date 1647, 21.4 x 16.8 cm, signature in plate,
BB47 - I (IV) (B 277), State IV
- 71 The Descent from the Cross: by Torchlight
1654, 21.0 x 16.0 cm, signature in plate,
BB54 - G (B 83), State II
- 72 The Pancake Woman
1635, 10.9 x 7.8 cm, signature in plate,
B35 - I (V) (B 124), State V
- 73 The Card Player
1641, 9.0 x 8.3 cm,
BB41 - M-(B 136), State III
- 74 The Adoration of the Shepherds: A Night Piece
assumed date 1652, 14.7 x 19.4 cm,
BB52 - I (B 46), State VIII
- 75 Peter and John at the Gate of the Temple
1659, 18.0 x 21.6 cm, signature in plate,
BB59 - A (IV) (B 94), State IV
- 76 The Presentation in the Temple
assumed date 1640, 21.0 x 28.5 cm,
BB40 - I (III) (B 49), State III
- 77 Rembrandt in Flat Cap and Embroidered Dress
assumed date 1638, 9.3 x 6.2 cm, signature in plate,
BB38 - I (B 26), State II
- 78 Rembrandt Drawing at a Window
1648, 15.9 x 12.9 cm, signature in plate,
BB48 - A (V) (B 22), State V

Catalogue Raisonné numbers

BB - George Björklund with Osbert H. Barnard

B - Christopher White, and Karel G. Boon

see next page for details

[Click here to view our Rembrandt films >](#)



76. The Presentation in the Temple, £4500

This edition first published in
the United Kingdom
by Goldmark, 2012
All rights reserved

© Goldmark Gallery 2012

ISBN 978-1-870507-97-4

Goldmark Gallery
14 Orange Street
Uppingham, Rutland, LE15 9SQ, UK
+44 (0)1572 821424
info@goldmarkart.com

www.rembrandtetchings.co.uk
www.goldmarkart.com

Selected Bibliography

Holm Bevers, Peter Schatborn and Barbara Welzel,
Rembrandt: the master and his workshop, Drawings and Etchings,
Yale University Press, 1991

George Björklund with Osbert H. Barnard,
*Rembrandt's etchings, True and False: a summary catalogue in a
distinctive chronological order and completely illustrated*,
G. Björklund, 1968

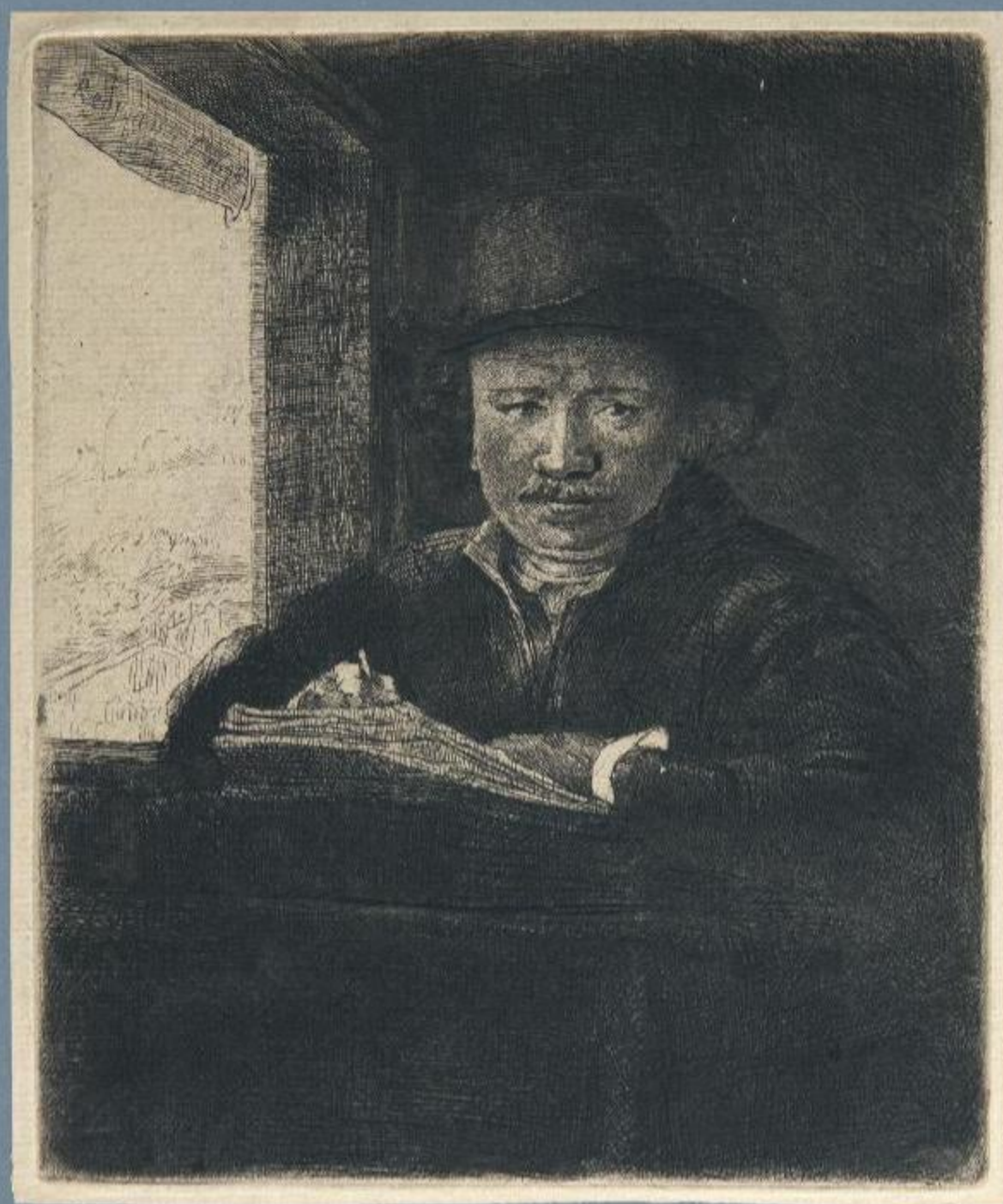
Christopher White and Karel G. Boon,
Rembrandt's Etchings, An Illustrated Catalogue in Two Volumes,
Van Gendt, 1969

Christopher White,
Rembrandt as an Etcher,
Yale University Press, 1999



Goldmark has been selling art from the gallery in Uppingham for over three decades. Prints and paintings, ceramics and sculpture are shipped to clients all over the world, often bought from Goldmark's many websites.

www.goldmarkart.com



... one of the greatest painters who ever lived.

E.H. Gombrich

goldmark

Uppingham, Rutland

01572 821424

www.goldmarkart.com